

L. Gavarin. 725.

CATALOGUE
OF
AN EXHIBITION OF
LITHOGRAPHS
BY
"G A V A R N I"



FITZROY CARRINGTON
707 - Fifth Avenue
New York

October 22nd to November 9th 1923.

100

On the 1st day of January 1900, the following persons were present at the meeting of the Board of Directors of the City of New York, to-wit:

John A. B. Smith
Mayor of the City of New York

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"GAVARNI"
(Guillaume Sulpice Chevallier)
1804-1866

"Unlike Rembrandt, Gavarni has not yet been rediscovered. Not that his works are wholly unappreciated - for a genius never lacks admirers, few as they may be - but to the public in general, and even in the world of art, he is almost unknown. And yet Gavarni was one of the greatest geniuses of our century - one of the greatest artists of any century - a man whose insight into human nature was profoundly philosophical, who read his fellow-men with rare ability, and who had the power of expressing what he saw with a magic touch that places him among the greatest draughtsmen, not of this century, but of all time. He is one of the few of whose masterpieces we can say. 'It is impossible that they could be better done.' The day will surely come, though it may still be far distant, when he will obtain the place he deserves beside the few very great masters of black and white."

-Atherton Curtis: 'Some Masters of Lithography'

"Gavarni is no doubt a bewildering person. He is interesting from so many points of view; as a man of irresistible personality, as a draughtsman of uncommon accomplishment, as a pitiless satirist, as a dandy, as a Lothario, as a cynic, as a philosopher, masking now in the silks and laces and frills of his 'Lorettes', now in the rags of his 'Thomas Vireloque', as a visionary seeking to solve the problems of the universe. But it is only as a lithographer we are concerned with him here. In this capacity we are most struck with the splendour of his imagination, his energy, his craftsmanship, his technical audacity. His productiveness was inexhaustible. He issued collections of prints for himself. He contributed series to almost every periodical of the day, down to the Comte de Villiedreil's ('Paris', to which, during the year of its existence, 1852, he was still ready to send his daily lithograph. "Il reste à être vrai" was the gospel he preached to himself in his youth; in his maturity he could see in all he had done 'un plomb de réalité.' He seized his characters, his people, 'dans le vrai', Balzac wrote of him. With him, as with Charles Keene, it was the life about him, the life he knew, that was his delight, his preoccupation, and it was in studying it that his imagination served him to such splendid purpose. First, as we follow his lithographs, he is the gay men about town, playing in the Bois de Boulogne with the Louise of the moment, creating new costumes for the balls he haunted, leading the Carnival. Then he becomes the cynic, his pretty women develop into terrible 'Lorettes'. Instead of the old fashion plates he produces his 'Physionomies de la Population de Paris', his 'Baliverneries Parisiennes', his 'Fourberies de Femmes', his 'Gentilshommes Bourgeois', his 'Étudiants', his 'Enfants Terribles', and so, one after the other of his merciless satires, until the long series culminates in the 'Thomas Vireloque', his philosopher of the pavement. And as his cynicism took stronger hold upon him, his methods broadened. He gave up the tight manner of L'Artiste, he worked no longer in soft greys, in uniform tones; he put in his figures in a bold, black mass; his line acquired a nervousness and freedom; his colour became more varied, brilliant, intense. He used chalk, ink, washes, and combined them as it suited him; he scratched in his lights, stumped in his shadows.

THE FOLLOWING INFORMATION IS FOR THE USE OF THE
OFFICE OF THE SECRETARY OF THE ARMY

DATE: 10/11/54

TO: THE SECRETARY OF THE ARMY

FROM: THE SECRETARY OF THE ARMY

SUBJECT: THE SECRETARY OF THE ARMY

RE: THE SECRETARY OF THE ARMY

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14. THE SECRETARY OF THE ARMY

Timidity and hesitation had gone, and all means were legitimate that suited the passing mood and gave him what he wanted. With time, in his own estimation, the legend beneath the drawing increased in importance, and upon it his ingenuity was expended. But for us, the lithograph is, and ever will be, the great thing; whether because of the sinister beauty of color he could give, as in the grim 'Vireloque' who stares at you from without the shadows of the night; or for the quality he could get, probably from the graining of the stone, as in the portrait of Isabey; or for the vivacity and vigour of his line, as in so many of his beggars and children, his students and artists."

-Joseph and E. Robins Pennell: 'Lithography and Lithographers'

"We have watched him at work during many hours, for it was truly a miracle to see Gavarni cover a stone. It was as if the Genius of Drawing were at work. His hand resting upon a maul-stick and suspended over the stone placed upright upon the cross-piece of an easel, the lithographer, as if by hazard and with a crayon that seemed to be merely playing, threw off at first a few strokes, a few zigzag lines like the stripes of a zebra, with which he effaced the light and glossy surface of the stone...The beginning of his drawing having been thus done with this confused, cloudy mass, his crayon turning and rolling, brought out geometrical outlines, polygonal figures, squares like those in which Cambiaso incloses his sketches, though as yet nothing of the future drawing could be made out. Then these squares, circles, and cubes being forced into shape, lost their undefined forms and their lifeless lines to assume human proportions, becoming misty silhouettes of men and women, which came out more and more from the vague and waving mass, each new stroke of the crayon giving them relief, light, precision in outline, and clearness."

"He worked without sketches, without anything to aid his memory; and his hand after a while, as if seized with a fever, seemed to reproduce from Nature a model that came back to pose in his memory. So it was. He saw the people he drew. They came into his mind like visions. Did he not say one day to Morère when he had finished a lithograph before him, 'There! do you remember!' 'No,' replied Morère. 'What! It is the man we saw, you know, on the Quai de la Tournelle.' That was twenty years previously."

-Edmond and Jules de Goncourt

"Gavarni would not be given his true place if one stopped simply at the surface of his drawings. From certain sides he appears as a moralist and man of wisdom; he treats the most questionable subjects with a light touch, he banishes from all his lithographs with equal care both the coarse and the commonplace, he scourges vice in showing the physical and moral miseries that follow in its train; and beside the rarest executive talent, he possesses a knowledge of the human heart and of modern society, that assures for his works the esteem of people of taste as well as the studious attention of philosophers."

-Georges Duplessis

THE UNIVERSITY OF CHICAGO PRESS
CHICAGO, ILL.

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CATALOGUE

NOTE: All of the lithographs catalogued below are PROOFS BEFORE ALL LETTERS. This is most important in the case of Gavarni, since, to quote Atherton Curtis, "only by seeing his lithographs at their best can we form an idea of their power. After the first impressions, the velvety blacks lost their brilliancy and richness. The proofs before all letters are of course the most desirable; but as these were always limited to ten or twelve impressions, they are not easily obtainable." Certain subjects remained unpublished, and of OEUVRES POSTHUMES four or five impressions only were printed, and the drawings at once effaced from the stones.

Owing to limitations of space a relatively small number of proofs can be exhibited at this time, but a list of SERIES, with reference numbers, of subjects (PROOFS BEFORE ALL LETTERS) now in stock will be found at the end of the Catalogue of this Exhibition.

FitzRoy Carrington

FOURBERIES DE FEMMES

"My dear Monsieur, Caroline has asked me to remind you of a certain duet that she is crazy about, and which you have promised to give her. It would be very nice of you to come to dinner today and bring your music along...so far as I am concerned, unfortunately, I shall be deprived of the pleasure of hearing you, as I'm expected in Versailles. Pity me, Sir, and believe me always, your most affectionate Coquardeau."

(Fourberies de Femmes No. XVIII)

A&B 679^I

"Here's a fine guy; he's just after spending the day with his girl.....I wonder what she sees in him."

(Fourberies de Femmes No. XXIV)

A&B 682^I

"Doctor, you're mistaken! It's only six months and a half.. Damn!...My dear Coquardeau, nature has certain mysteries which even our science can't solve."

(Fourberies de Femmes No. XLIV)

A&B 697^I

THE UNIVERSITY OF CHICAGO PRESS
CHICAGO, ILL.

1911

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1914

1915

1916

1917

1918

1919

1920

1921

1922

1923

1924

1925

1926

1927

1928

PARIS LE SOIR

"Will they have any supper?"

A&B 920^I of 3

(Paris le Soir No. IX)

Moroni Collection First State

CARNAVAL

An introduction

(Carnaval No. VI) "Bon a tirer. Gavarni"

A&B 1029^{II} of 3

IMPRESSIONS DE MENAGE

"Men, Madame Hue...when they want the women they are mashers...
once you take one, he's a bum."

A&B 1093^I of 3

(Impressions de Ménage No. III)

Moroni Collection Autograph legend

LE MANTEAU D'ARLEQUIN

"Yes dear Augustus, I have decided to remain in the chorus....
as long as the manager has the heart to let me."

A&B 1152^I

(Le Manteau d'Arlequin No. 1)

"Ah, Mme. Ado'phe...if it had not been for that wild serpent,
my mother, I wouldn't be what I am."

A&B 1154^I

(Le Manteau d'Arlequin No. III)

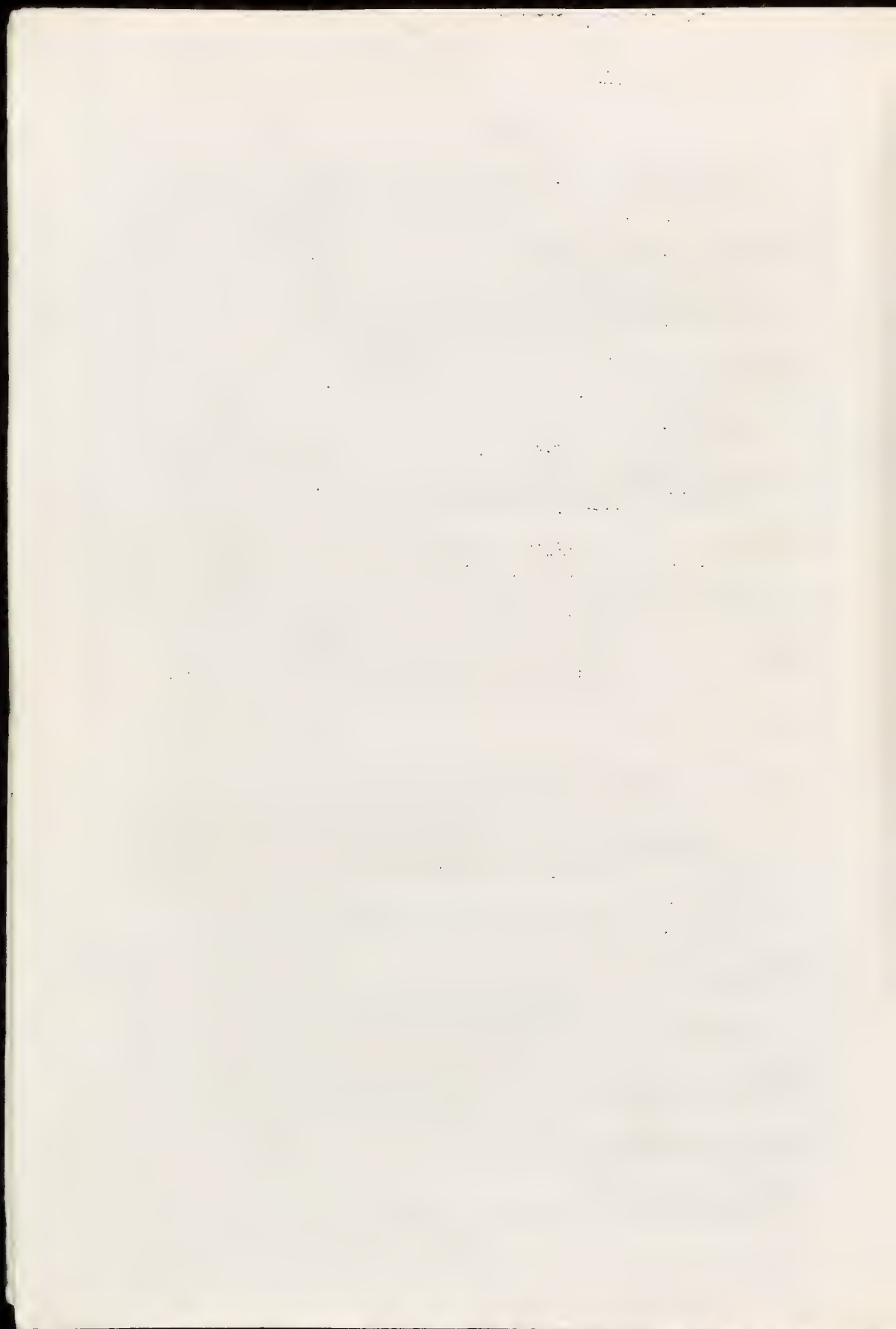
Collection Felix Bracquemond

The debutante's gentleman

A&B 1159^I

Title, legend and long manuscript note to the printer
in the autograph of Gavarni. Moroni Collection

(Le Manteau d'Arlequin No. VIII)



LA FOIRE AUX AMOURS

"And if Mademoiselle would deign to accept the admiration and invitation to supper from a gentleman.....Ah, come on Jack!"
(La Foire aux Amours No. IV)

A&B 1295^I

LES LORETTES

"For five months I've worked for Mademoiselle and cleaned many pairs of shoes, but I've never seen any so cute as these!"
(Les Lorettes No. XXIX)
Collection Felix Bracquemond

A&B 791^I of 3

"They live on his income."
(Les Lorettes No. LVI)

A&B 818^I of 3

LES LORETTES VIEILLIES

.....If Gavarni was at his best when depicting beggars and vagabonds, he was not less remarkable in his rendering of old age. None of his works surpass the 'Lorettes vieillies' in power. They are masterpieces in every sense of the word. He portrays in a wonderful manner these loose women worn out, often prematurely, by their lives of dissipation.

-Atherton Curtis

"We are good for about ten years, my doves, with the King of Hearts and the King of Clubs; two frightful scoundrels! They will go the pace, they will mix it up for the good graces of the Queen of Hearts...after which the Queen of Hearts will need someone to get her a bootblack's job."
(Les Lorettes Vieillies No. VIII)

A&B 1372^I

"My liveries were sky blue
(Les Lorettes Vieillies No. V)
On India paper

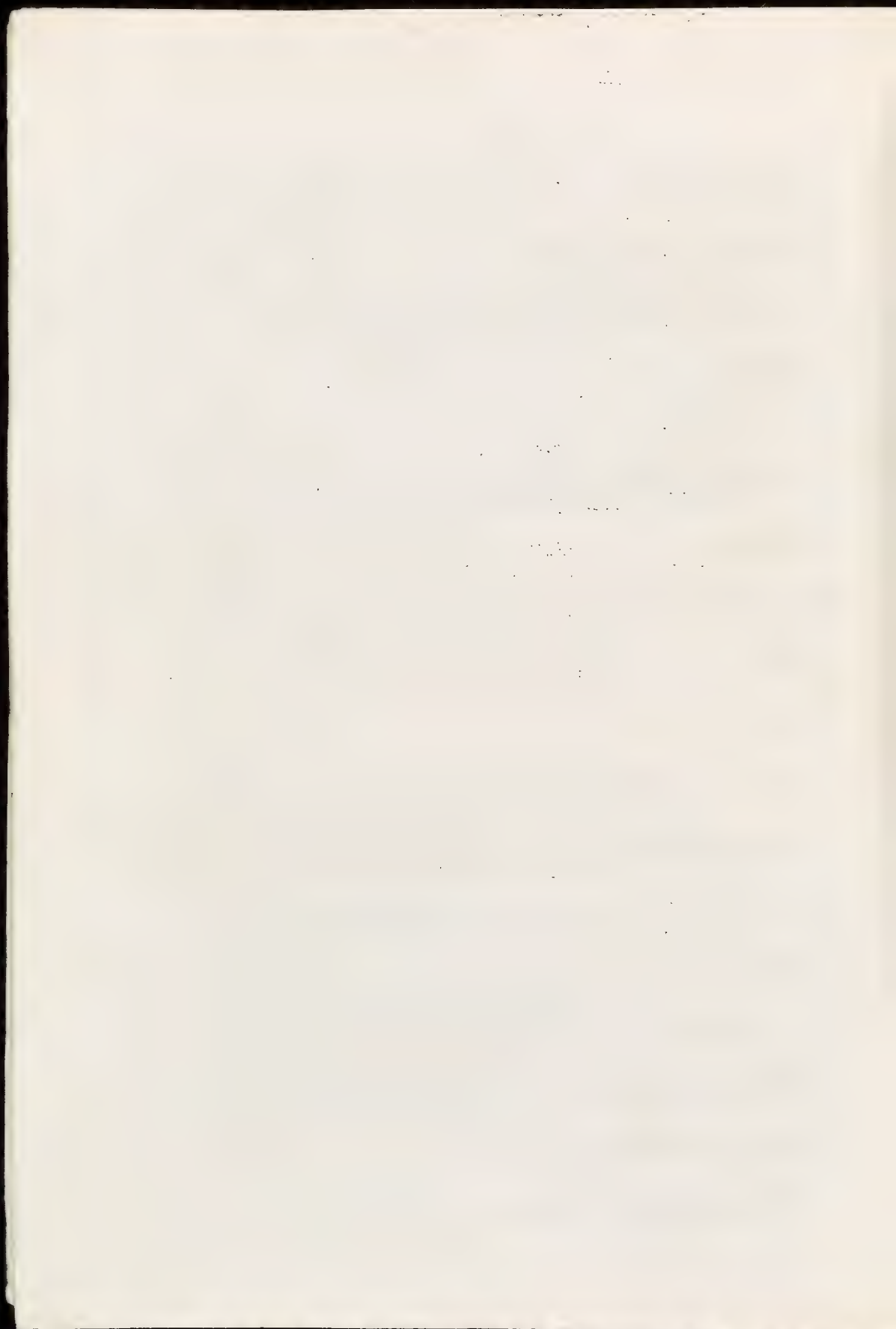
A&B 1778^I RRR

"And you, my dear!"
"Always teaching!"
(Les Lorettes Vieillies No. XXVII)

A&B 1783^I

"What I can say for myself is that my heart's choice gave me more blows than pleasure."
(Les Lorettes Vieillies No. XXIX)

A&B 1885^I



LES INVALIDES DU SENTIMENT

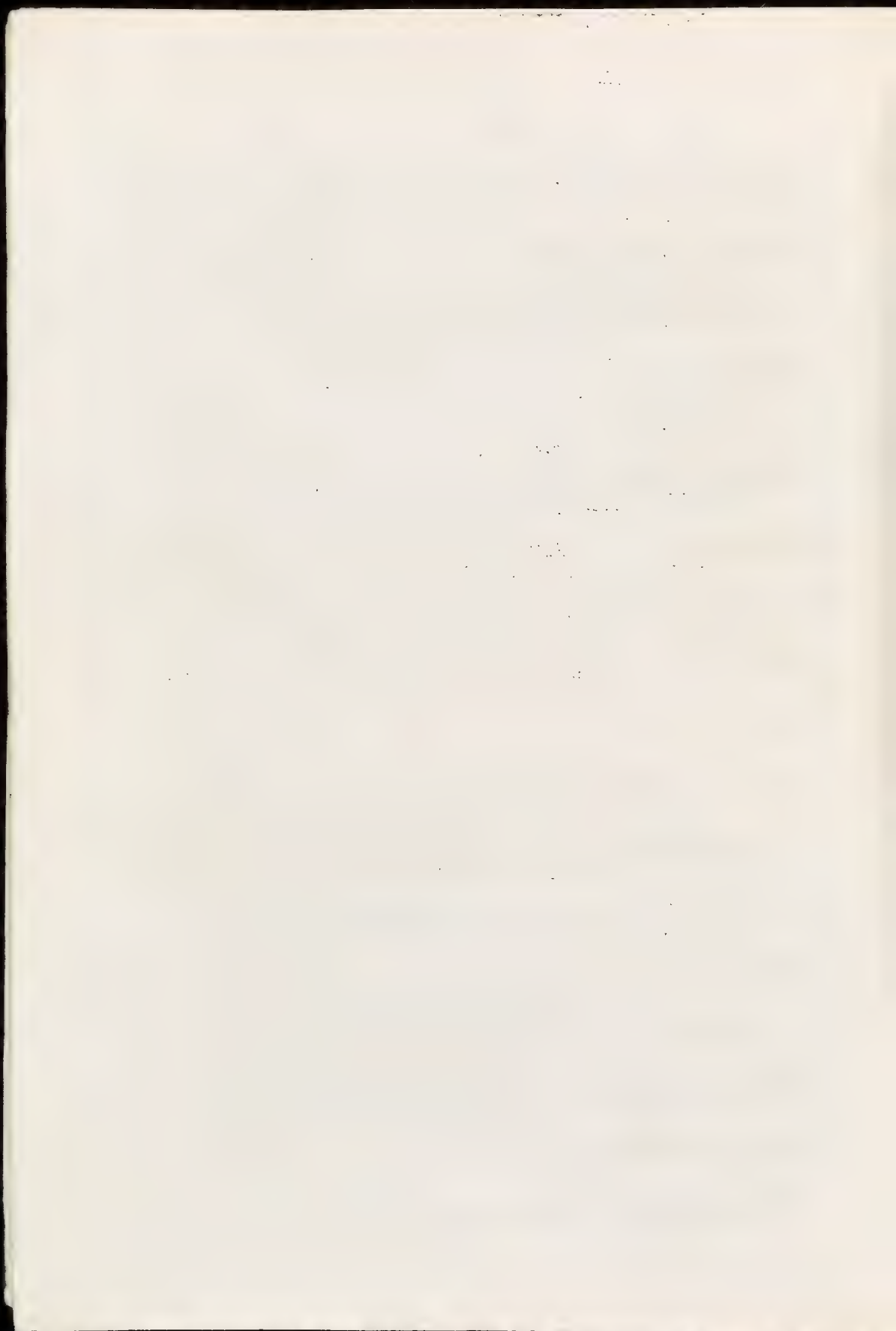
.....In LES INVALIDES DU SENTIMENT we have what may be called a companion series to the LORETTES. Here are old men who in their younger days have seen all sides of life and most of whom are now paying the penalty of their excesses. Some of them are old beaux, who at seventy are trying to play the part of young men of twenty-five. The two series are among the most successful of the artist's character drawings.

-Atherton Curtis

- An Anatol
Title and directions to the printer in autograph
of Gavarni. Moroni Collection
(Les Invalides du Sentiment No. III) A&B 1340^I of 4
- "My heart has ruined my stomach"
Title and legend in autograph of Gavarni
Moroni Collection
(Les Invalides du Sentiment No. VI) A&B 1343^I
- Anthony
Title and directions to the printer in autograph
of Gavarni. Moroni Collection
(Les Invalides du Sentiment No. VII) A&B 1344^I
- Philibert, the good-for-nothing in the Turkish cafe
Moroni Collection
(Les Invalides du Sentiment No. XIII) A&B 1350^I
- "Nevertheless, my dear, I am called a deceiver."
Moroni Collection
(Les Invalides du Sentiment No. XIX) A&B 1356^I

MANIERE DE VOIR DES VOYAGEURS

- "Well, Sir, you remind me of Napoleon: he couldn't stand
steamships either."
On India paper
(Maniere de voir des Voyageurs No. I) A&B 1148^I of 3
- "No, Sir" -
"Noceur, vous-meme!"
On India paper
(Maniere de voir des Voyageurs No. III) A&B 1150^I
- "Well, Sir, as for me, hot climates don't agree with my
temperament".
(Maniere de voir des Voyageurs No. VIII) A&B 1787^I



MANIERE DE VOIR DES VOYAGEURS (Cont'd)

"See here, M'sieu Curtis.."

A&B 1388^I

"Oh, pronounce it Keuatis!"

"Go and say it yourself!"

(Maniere de voir des Voyageurs No.VI)

"What a wonderful country! There is a breadth about it..."

A&B 1389^I

"And a length!"

(Maniere de voir des Voyageurs No.VII)

BOHEMES

On the road to the Assizes

A&B 1261^I

On India paper

(Bohemes No. V)

Man must be really fed up with truth

A&B 1262^I

(Bohemes No. VI)

Canvasser of any old thing

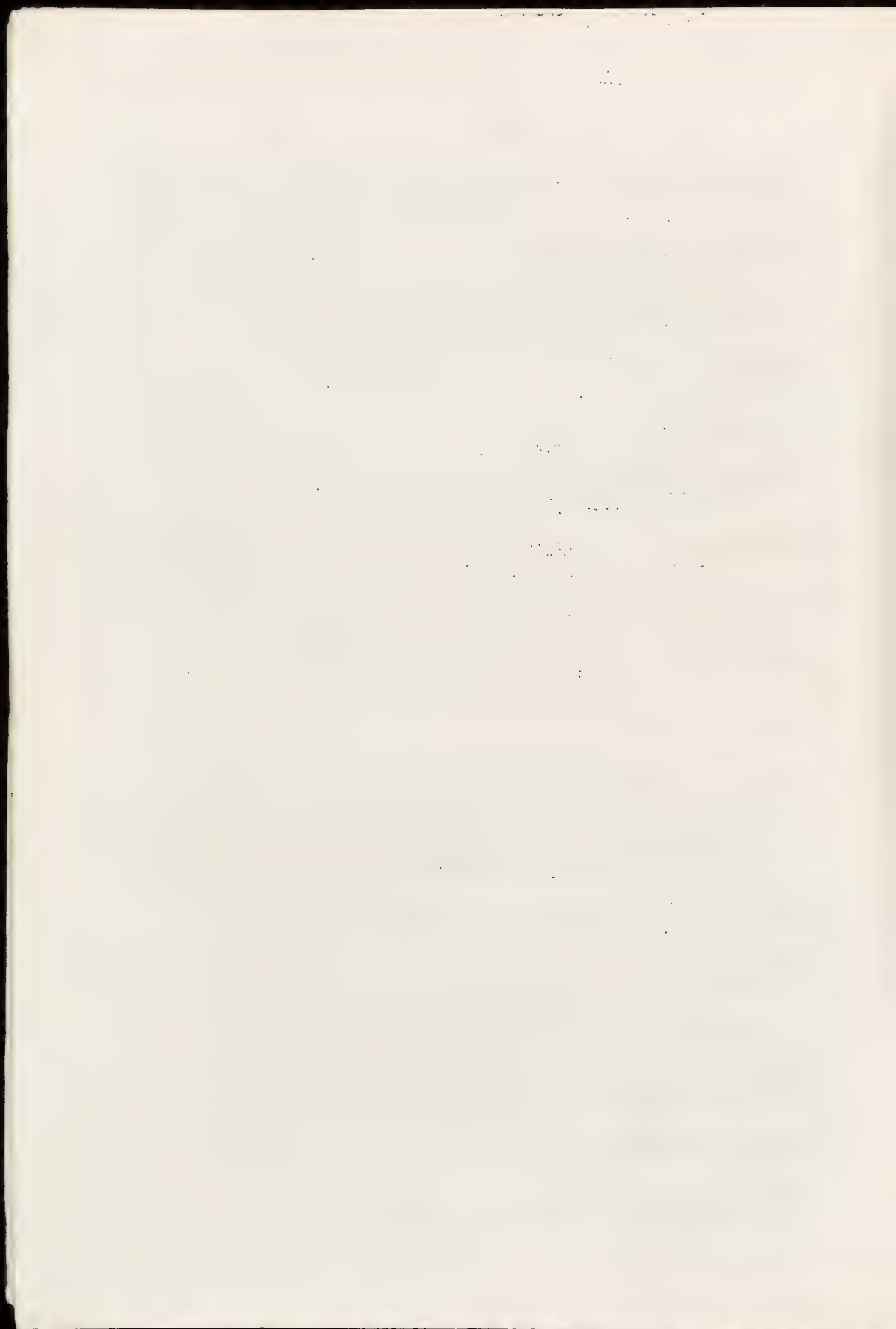
A&B 1267^I

(Bohemes No. XI)

"My Uncle"

A&B 1276^I

(Bohemes No. XX)



LES ANGLAIS CHEZ EUX.

"While he studied all grades of society, the lowest classes appealed to him above all. No one has ever depicted these with greater fidelity or with more feeling for the terrible misery of their wretched lives. He knew how to give force to their sufferings by drawing strong contrasts, as when he shows us a rich, well-fed man coming home from market with expensive birds in his hand, followed by two half-starved women; or by similarity, as when a miserable beggar stands looking at a scarecrow whose clothes he covets, though in truth there seems to be little choice between them. Subjects from these sources are found in most of the sets of 'Masques et Visages', and particularly in those entitled 'Etudes d'Androgynes', 'Les Anglais chez eux', 'Bohemes', and 'Histoire d'en dire deux,' four series unexcelled by any that Gavarni has left us".....

-Atherton Curtis

"You think that a pint of porter is better for the stomach than two kicks from a horse? Well, my dear Sarah, we are of the same opinion, you and I...I particularly."

A&B 1239^I

Title and legend in autograph of Gavarni

Moroni Collection

(Les Anglais chez eux No. 1)

The return from market

(Les Anglais chez eux No. X)

A&B 1248^I

A Member of the Funeral Club, dreaming of the black plumes of his own funeral

A&B 1254^I

Moroni Collection

(Les Anglais chez eux No. XVI)

A porter

Moroni Collection

(Les Anglais chez eux No. XVII)

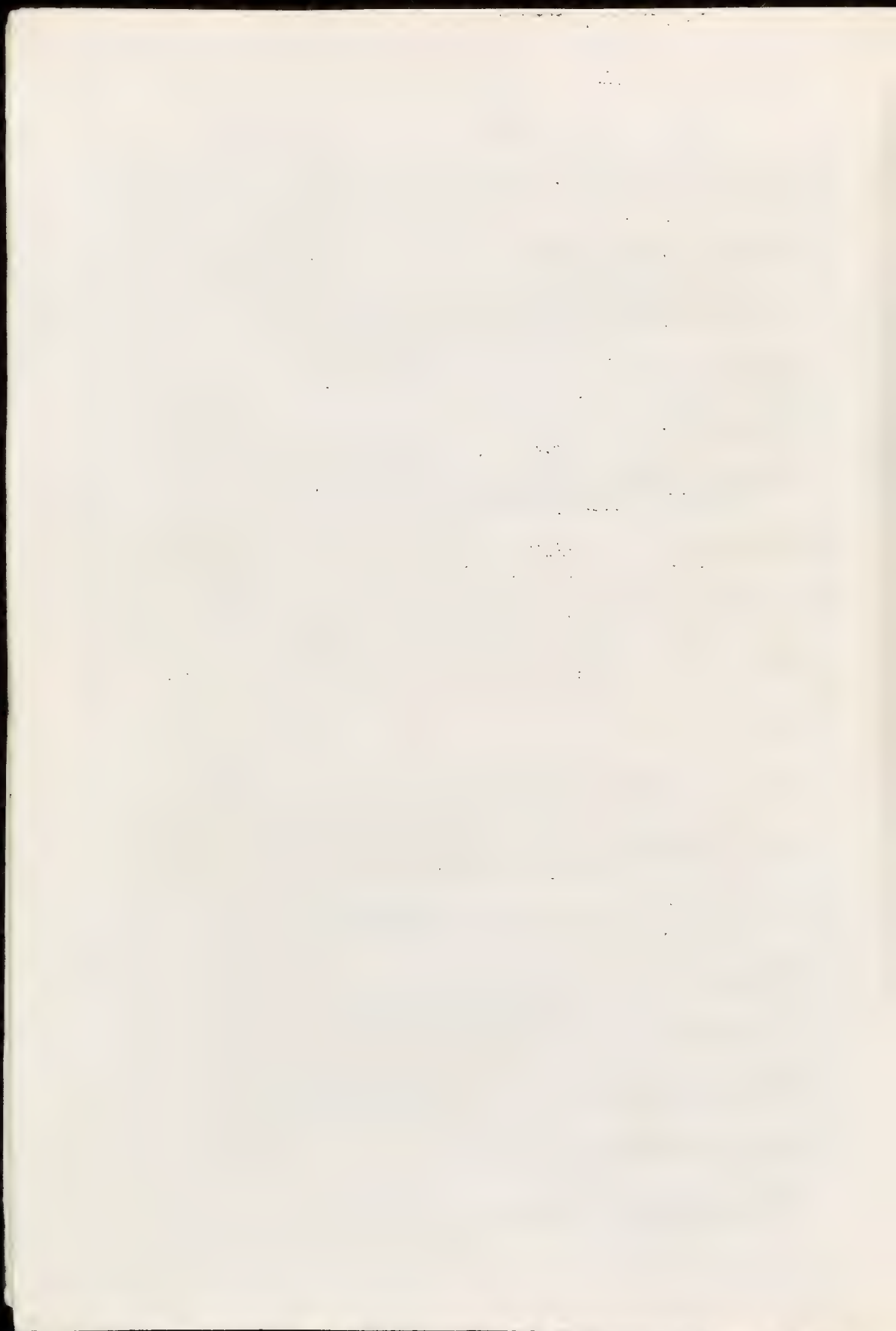
A&B 1255^I

Gin

Moroni Collection

(Les Anglais chez eux No. XIX)

A&B 1256^I

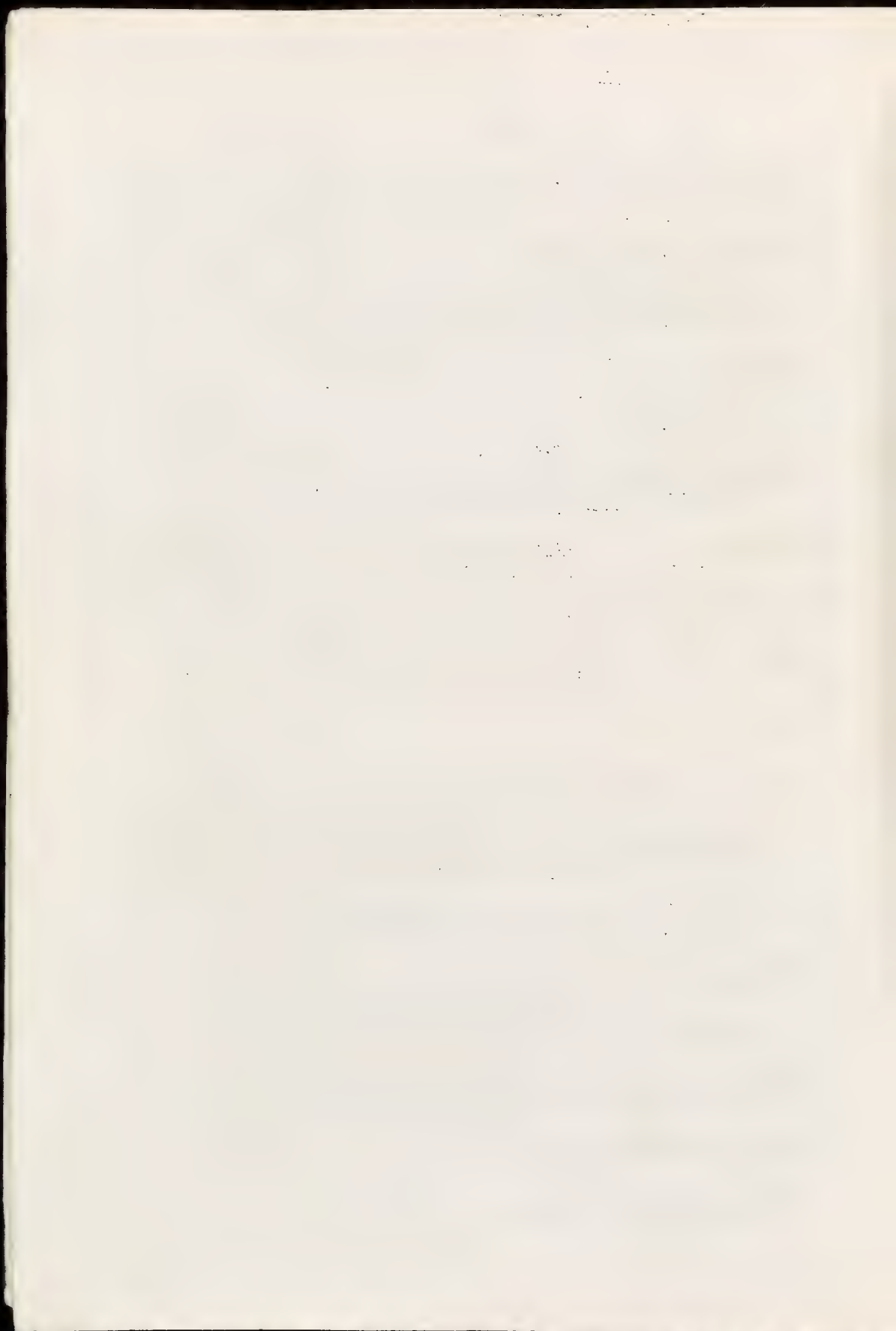


ETUDES D'ANDROGYNES

- Her dancing days are over
On India paper
(Etudes d'Androgynes No. I) A&B 1282^I
- Not a Prude
Moroni Collection
(Etudes d'Androgynes No. V) A&B 1286^I
- Not a Coquette
Moroni Collection
(Etudes d'Androgynes No. VII) A&B 1288^I
- Madame Abraham
On India paper
(Etudes d'Androgynes No. X) A&B 1291^I

HISTOIRE D'EN DIRE DEUX

- "....Why?.....Natole, there's harmony where there are people..
who can't afford to have any opinions....like those who have
the cash."
(Histoire d'en dire Deux No. V) A&B 1306
- "Sir, I had an aunt...who knew Mlle. Duchenois very well." A&B 1310^I
"Who was she?"
"My Aunt?"
"No. Mlle. Duchenois"
"You'll see...she spoke through her nose"
"Mlle. Duchenois?"
"No, my Aunt. So....."
Moroni Collection
(Histoire d'en dire Deux No. IX)



LES PARENTS TERRIBLES

"Truly, Baron...it is not because he is my son, but when he was quite a child, Tata...(we called him Tata), well, he used already to play little tricks...quite funny."

A&B 1421^I

(Les Parents Terribles No. II)

"And I won't stand for that kind of moustaches...under no consideration."

A&B 1431^I

(Les Parents Terribles No. XII)

"A lovely play! Always the same! this lover has been on the point of marrying his lady-love for forty years."

A&B 1432^I

(Les Parents Terribles No. XIII)

"And now, Sir, you'll see what my little one did when she was quite small."

A&B 1434^I

(Les Parents Terribles No. XV)

"Come, come, we can't stay here till tomorrow....a ball.... it's always the same thing."

A&B 1436^I of 7

(Les Parents Terribles No. XVII)

LES PARTAGEUSES

"My dear, men are a joke! Always the same old story, a woman all to himself. Nuts! Nuts!"

A&B 1446^I

(Les Partageuses No. XI)

Moroni Collection

The Father

A&B 1451^I

(Les Partageuses No. XVI)

The Mother

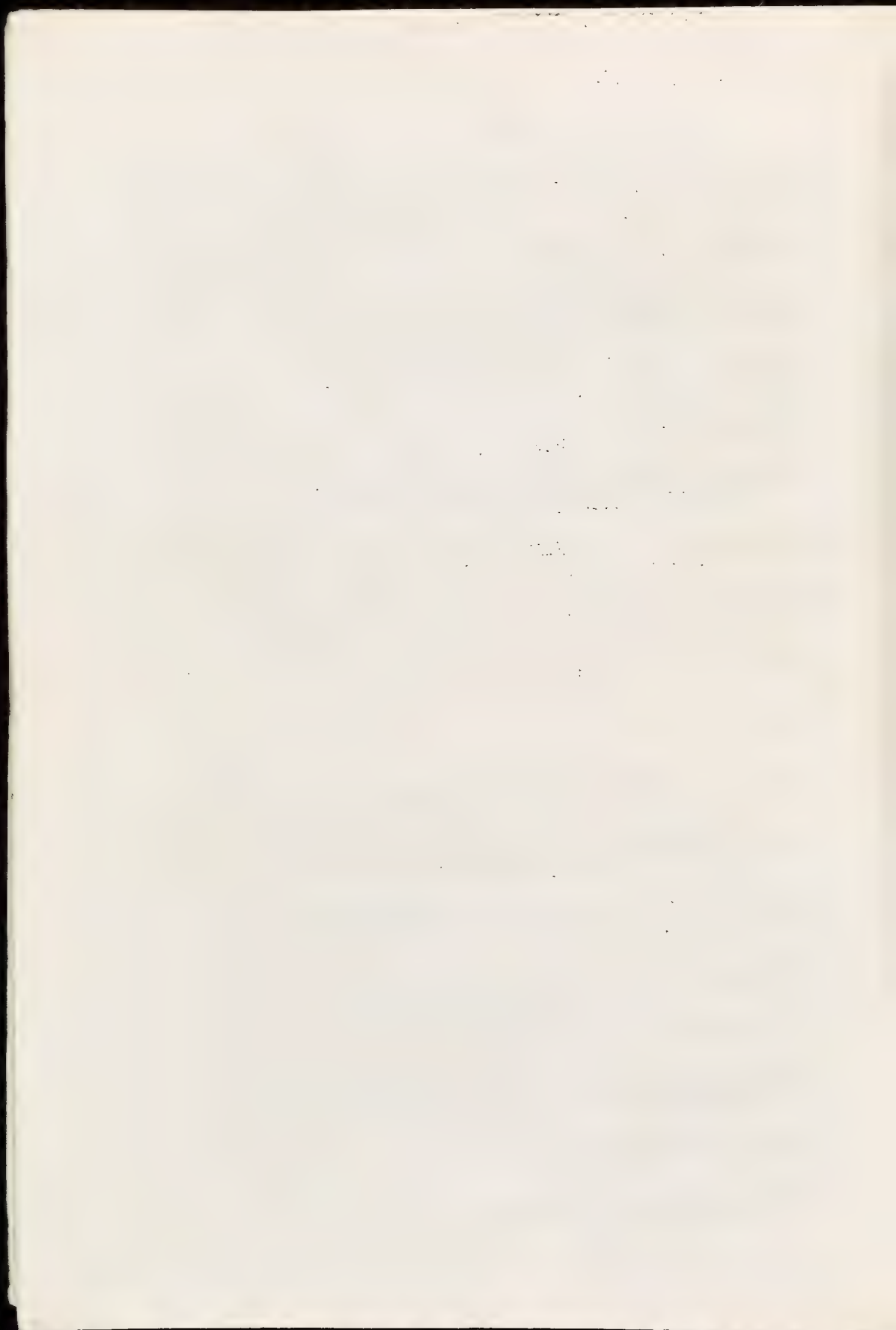
A&B 1452^I

(Les Partageuses No. XVII)

The Brother

A&B 1453^I

(Les Partageuses No. XVIII)



MASQUES ET VISAGES

.....The third manner begins with the MASQUES ET VISAGES a series of three hundred and seventy-nine lithographs divided into nineteen sub-series. Here Gavarni is at his best. There is no longer any hesitation in his technique. He has learned to draw with a power that is astounding. Every stroke of the crayon is placed upon the stone with absolute certainty. There is never a line too many, never a line too few. He knows exactly what he wishes to do, and can do it without the slightest danger of a mistake. Each stroke is put down once for all. There are no corrections to be made even in the most unimportant details. His touch is magical. His figures are absolutely living in their movements and in the expressions of their faces; his draperies are indicated with a sure knowledge of the way every fold should fall, following perfectly all the changes of form in the figure underneath. Each of his people is marked by strong individuality, and throughout his work a type once drawn is never repeated. (Excepting, of course, in such a series as THOMAS VIRELOQUE where the same personage is seen throughout). So great is the artist's imagination that the resources of his mind are inexhaustible. Day after day he gives us a new creature of his brain, and all these are as varied in character as are human beings in general; forming, in fact, a little world of their own, as full of life and as real as that in which we live.

-Atherton Curtis.

....To criticize all the lithographs in the MASQUES ET VISAGES would be to write a book on human nature. The reader who would know them must study them carefully himself, for only by seeing a great number can he understand the immense extent of Gavarni's knowledge of men and women. He must see not only the series already mentioned, but LES PARENTS TERRIBLES, LES PETITS MORDENT, LES MARIS ME FONT TOUJOURS RIRE, MANIERES DE VOIR DES VOYAGEURS, CE QUI SE FAIT DANS LES MEILLEURES SOCIETES, PAR-CI, PAR-LA, and, in fact, every series in the collection, for all contain masterpieces of the highest order.

-Atherton Curtis

"I understand that it is hard for managers to discharge actors.....But the landlords, that's another matter."

(Masques et Visages No. IV)

Moroni Collection Autographed legend

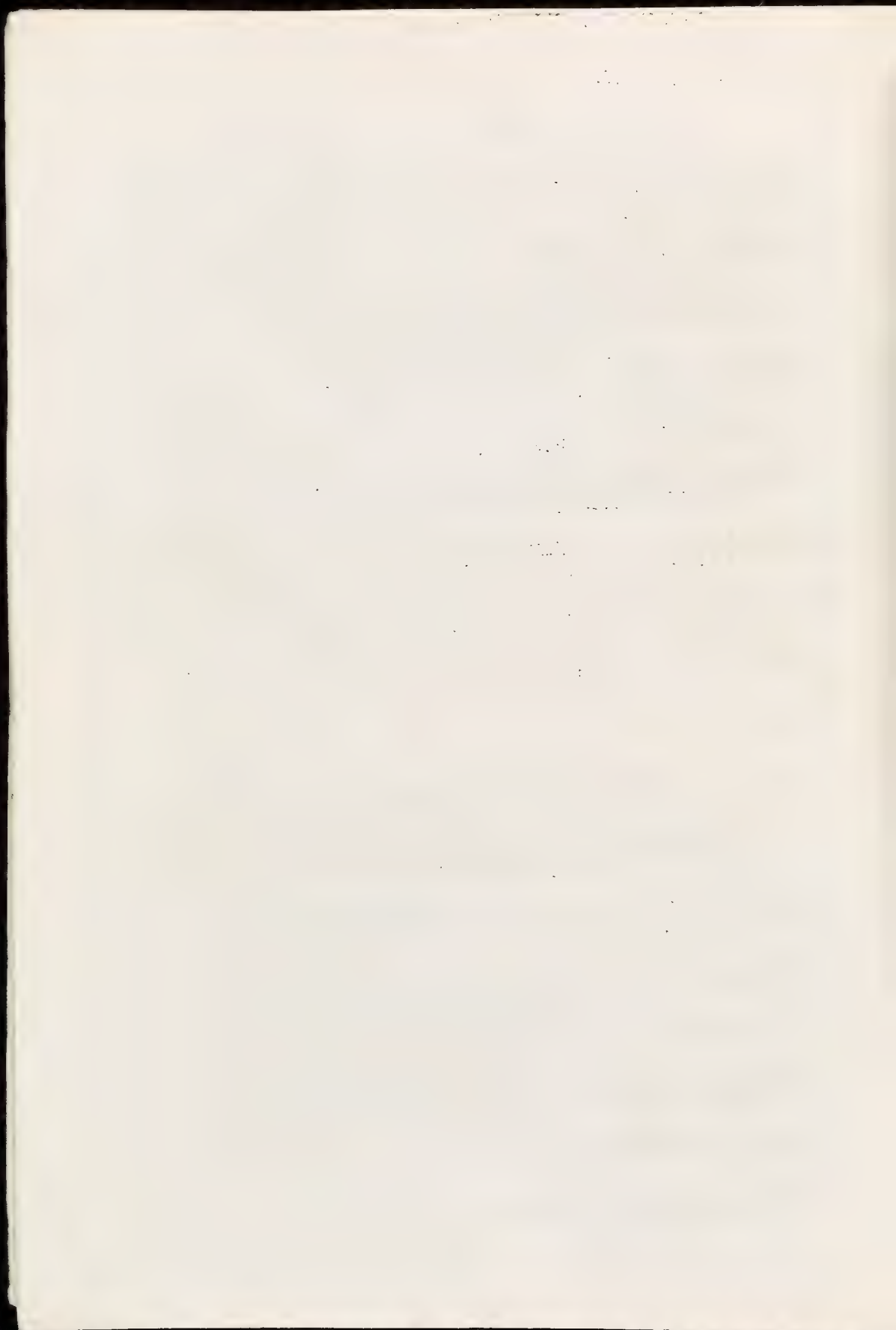
A&B 1151^I of 4

"Upon my word, Mr. John, moustaches!...

We take our razors along on the continent, Betty, and we come back with moustaches."

(Masques et Visages No. XX)

A&B 1756^I RRR



D'APRÈS NATURE

"There is a set entitled 'D'APRÈS NATURE', which, on account of the similarity of style, may properly be considered with the MASQUES ET VISAGES. It is remarkable for the same variety in types, the same knowledge of human nature, and the same powerful qualities of drawing."

-Atherton Curtis

On sentry duty

(D'Après Nature. No. I.)

Collection de Goncourt

A&B 1589^I

"You dirty brats!...I've had you fifteen years...and five or six times over!...but I don't make such a fuss about it."

(D'Après Nature. No. VI)

A&B 1594^I

Showing a fat cow in love

(D'Après Nature. No. IX)

Collection de Goncourt On India paper

A&B 1597^I

"It is for ladies like this that they are widening the streets of Paris"

(D'Après Nature. No. X)

Collection de Goncourt

A&B 1598^I

"The indicative of a feeling carried up to the infinitive"

(D'Après Nature. No. XX)

Collection de Goncourt

A&B 1608^I

"See here, Phemie; your husband and mine....

Two scoundrels!

And we'll never have the chance of seeing them hanged,

For one's killed the other."

(D'Après Nature No. XXIX)

Collection de Goncourt. On India paper

A&B 1617^I

"To nearly kill a man with blows! What's the use!....

I have never touched mine."

(D'Après Nature. No. XXXV)

Proof before all letters

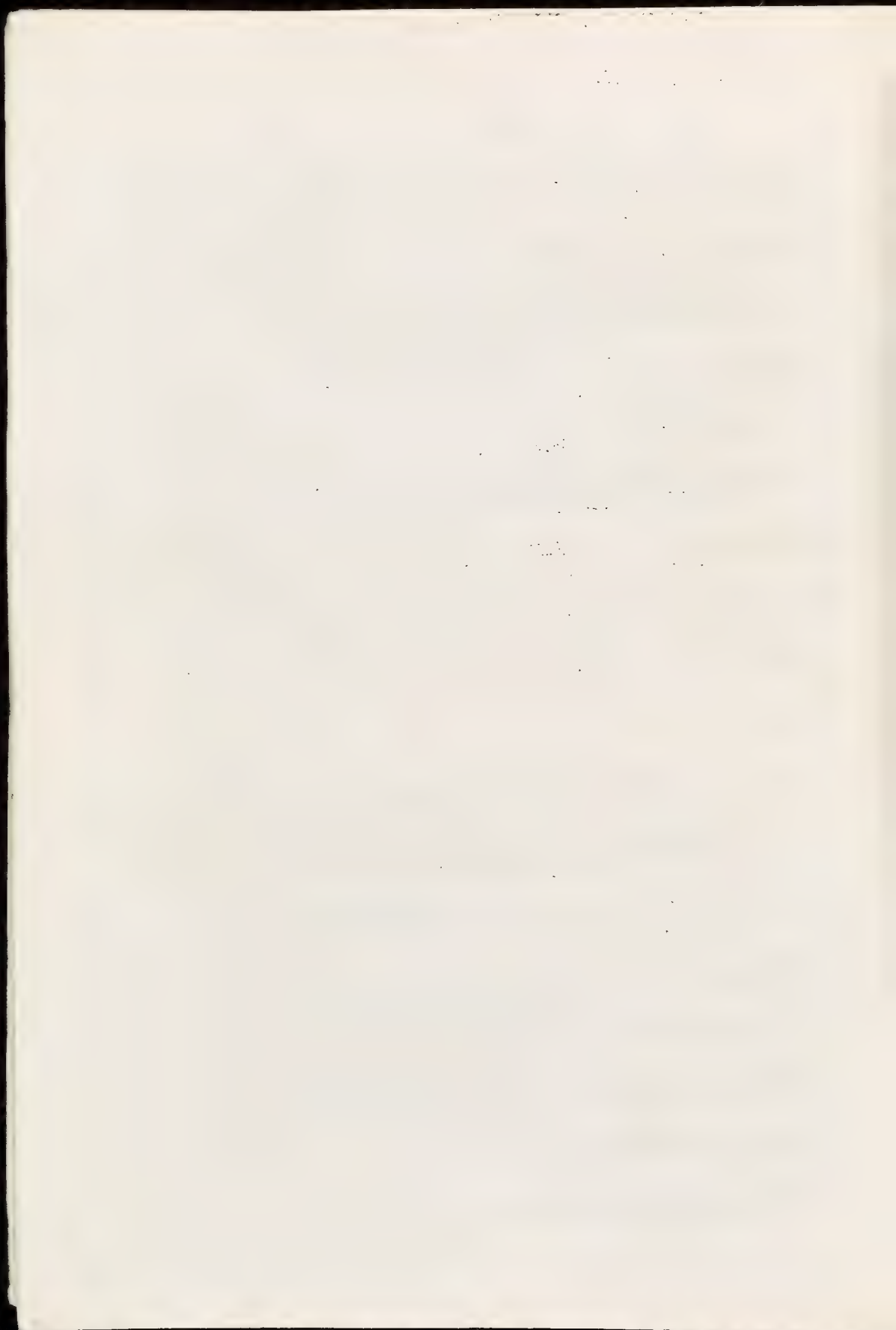
A&B 1623^I

"Much shall be forgiven her for she has danced much"

(D'Après Nature. No. XL.)

Collection de Goncourt

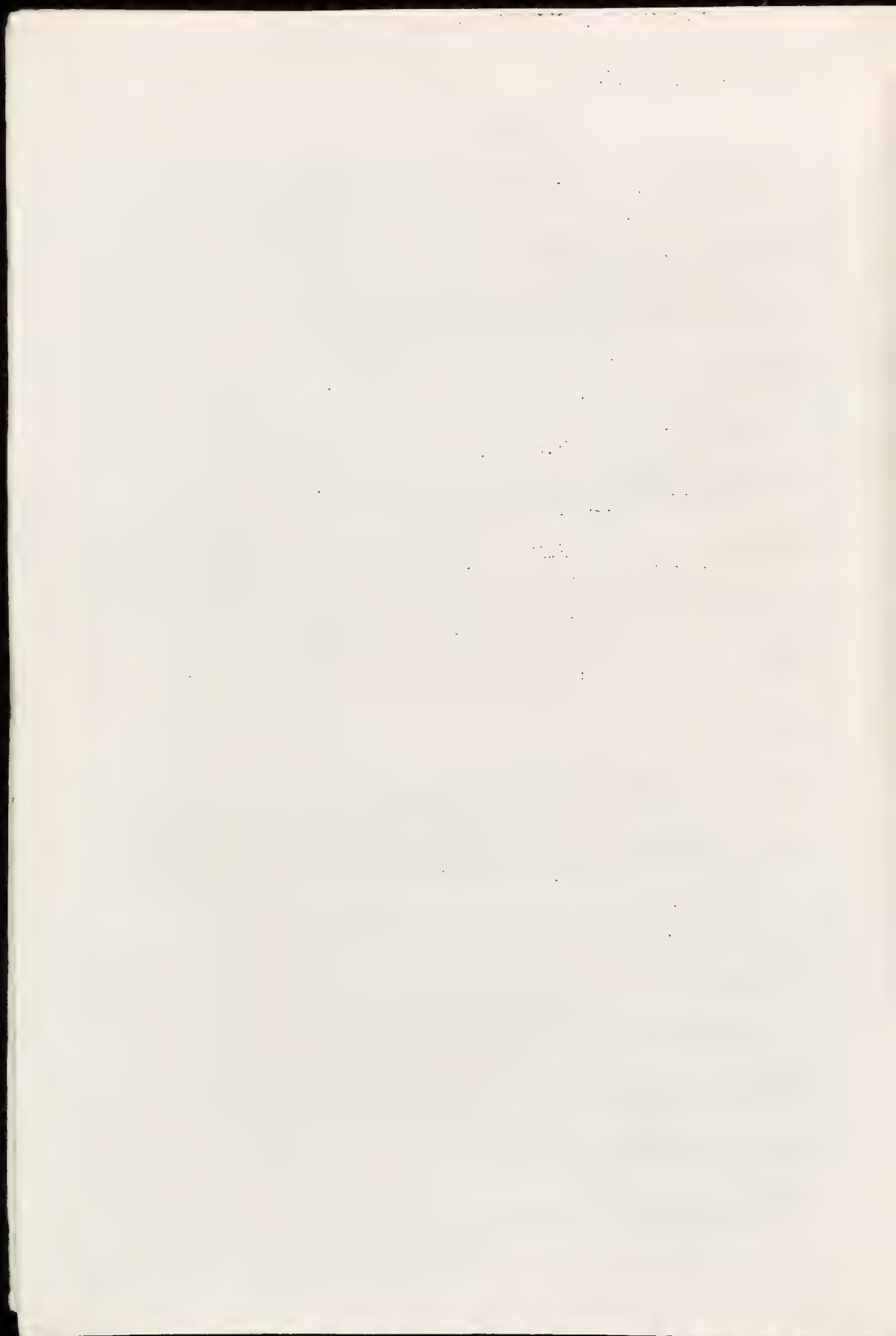
A&B 1626^I



LES PROPOS DE THOMAS VIRELOQUE is another set drawn from the lower classes, but differing in purpose from the four just mentioned. Thomas Vireloque is a philosophical vagabond who, with spectacles on his forehead, goes about commenting upon everything he sees. The texts below these twenty lithographs are among the best Gavarni has written, while the draughtsmanship in the series is superb. There are no better examples than these of his power in drawing the human figure.

-Atherton Curtis

- | | |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------|
| "His Majesty, the King of Beasts"
(Les Propos de Thomas Vireloque No. VI)
Moroni Collection First State | A&B 1495 ^I |
| "Misere-et-corde! Don't torment these little fellows.
Beasts like ourselves...they devour one another.
(Les Propos de Thomas Vireloque No. VII)
First State. Moroni Collection | A&B 1496 |
| "Ego! Ego!... Ego... all equal."
(Les Propos de Thomas Vireloque No. XII) | A&B 1501 |
| "Matthew has only that in his favor: he can't read"
(Les Propos de Thomas Vireloque No. XIII) | A&B 1502 |
| "Young Europe! - A youth of sixty years and tired out.
(Les Propos de Thomas Vireloque No. XVI)
On India Paper | A&B 1505 ^I |
| "The new lord of the soil...he is not proud with the
peasants, and won't ruffle the girls...but be careful not
to be short of cash when the rent falls due...or look out
for your cows!"
(Les Propos de Thomas Vireloque No. XVII)
First State. Moroni Collection | A&B 1506 |
| Thomas Vireloque
(Les Artistes Anciens et Modernes No. CVII) | A&B 1672 |



LES ARTISTES ANCIENS ET MODERNES

Thomas Vireloque

A&B 1672^I

(Les Artistes Anciens et Modernes No. CVII)

Collection Felix Bracquemond -On India paper.

La Lanterne Magique

A&B 1673^I

(Les Artistes Anciens et Modernes No. CXII)

Collection Felix Bracquemond - On India paper.

PIANO

"A piano in a house costs more than grub...but it's toney"
(Piano No. IV)

A&B 1489^I

"The apartment is a gem...and the building too. And just
think, no children, no dogs, and no pianos."
(Piano No. V)

A&B 1490^I

"My daughter's professor of harmony is right...his dress-
coat is too wide in the back"
(Piano No. X)

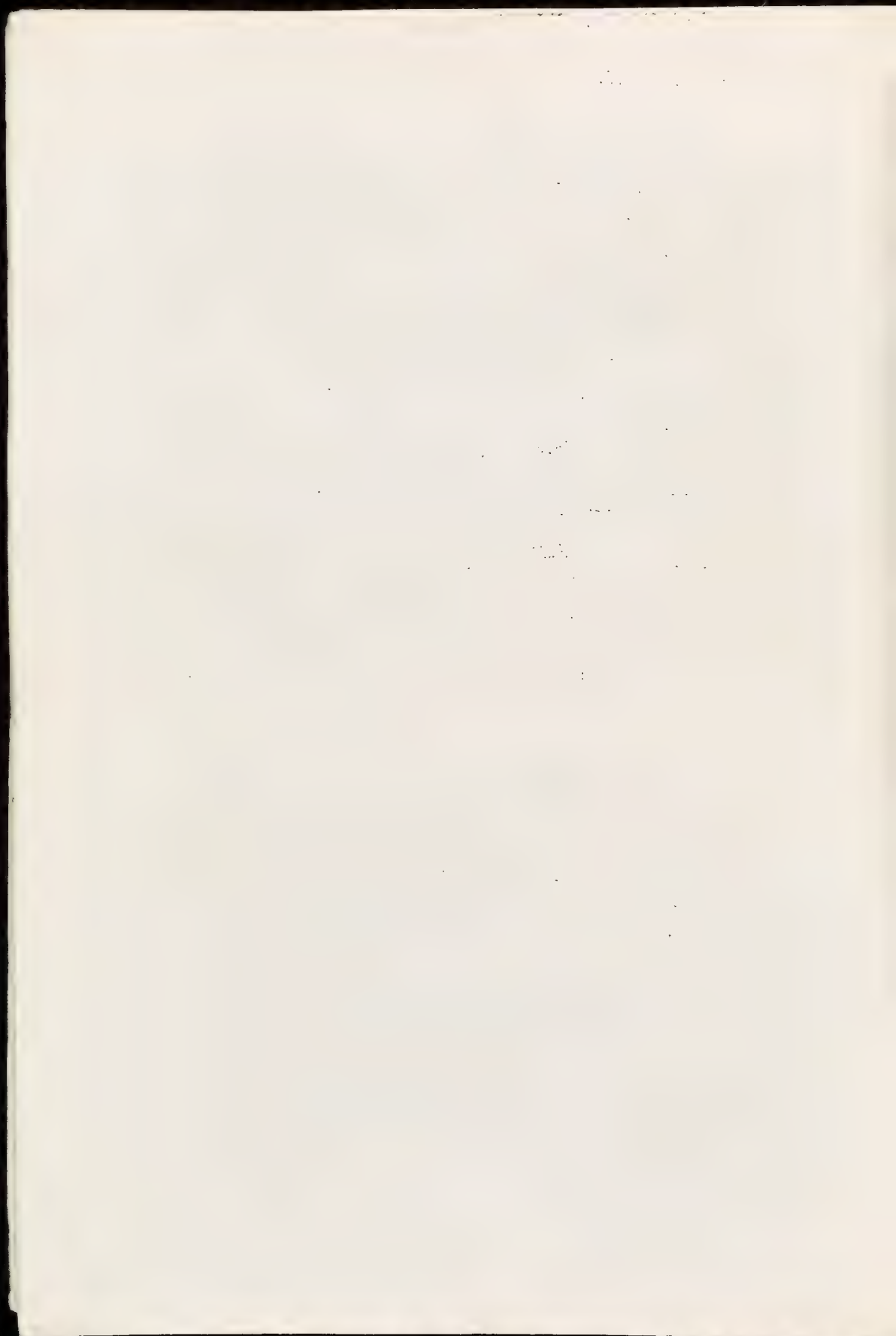
A&B 1795^I

Proof before letters

LES PETITS MORDENT

"The middle class...What a venerable flock of dirty mugs!"
(Les Petits Mordent No. 10)

A&B 1485^I



PHYSIONOMIES PARISIENNES

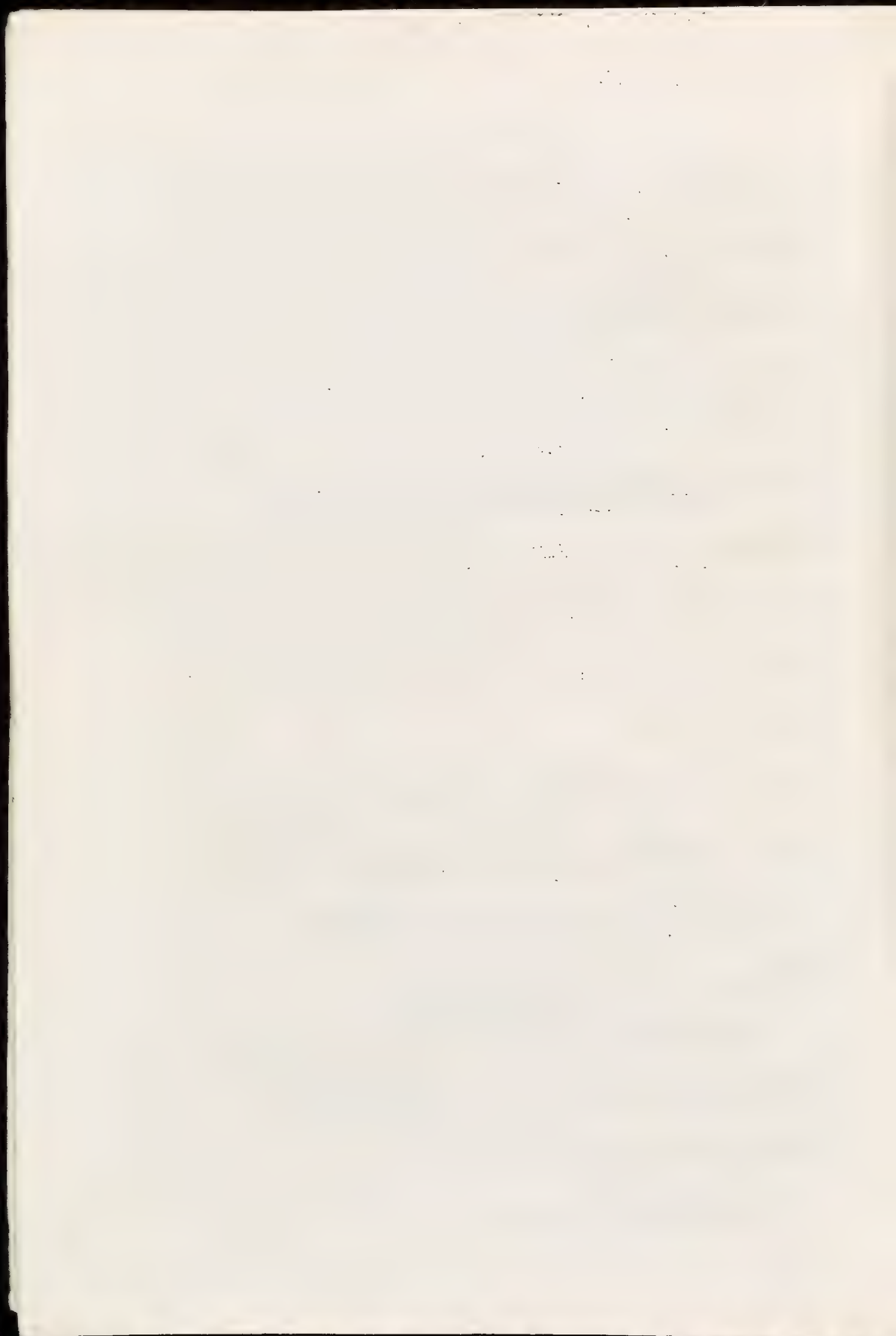
- The Lemon Merchant: "Lemonade is not her drink"
(Physionomies Parisiennes No. VIII) A&B 1857^I
- Bohemian: "Translator of Tibullus"
(Physionomies Parisiennes No. XIII) A&B 1862^I RRR
- Student: "What shall I be?...Advocate general, member of
the Academy, or clerk...or playwright...or
realist...or...what?"
(Physionomies Parisiennes No. XIX) A&B 1868 RRR
- Monsieur's Corporal and shirtmaker
(Physionomies Parisiennes No. XXII) A&B 1871^I RRR
- Brokers: "The price of stocks goes up"
(Physionomies Parisiennes No. XXX) A&B 1879^I RRR
A&B 1879^I RRR
- Vagrant...without domicile
(Physionomies Parisiennes No. XLI) A&B 1890^I RRR
- Monday: "Weekdays working, Sunday shirking - after which
Nature wants man to rest."
(Physionomies Parisiennes No. XLIII) A&B 1892^I RRR
First State

PARISIANS

- A Saunterer: Inspector of public works
(Parisians No. XII) A&B 1939^I RRR

PIECES ISOLEES

- Mesdames de la Halle A&B 2187^{only} RRR
- Les Forts de la Halle A&B 2188^{only} RRR
- Le Jour de l'an chez l'ouvrier
Collection Moroni A&B 2189^I RRR



LES TOQUADES
(Nuts)

"The world is composed of maniacs and "nuts" and there is this difference between the two: the nut has only a temporary mania which is not serious and does not affect the organs, whereas the maniac, medically speaking, is in a permanent and deplorable state of mental alienation. The maniac belongs to tragedy, the nut to vaudeville. Everybody has his little weakness, sometimes it remains the same, sometimes it changes. There are even people who have a number at the same time."

-Gaverni

"Cineraria Candidissima"

On India paper

(Les Toquades No. III)

Unpublished; Moroni Collection

A&B 2031^I RRR

The Prima Donna's Portrait

On India paper

(Les Toquades No. IV)

Unpublished; Moroni Collection

A&B 2032^I RRR

The Lady Next Door

On India paper

(Les Toquades No. IX)

Unpublished; Moroni Collection

A&B 2037^I RRR

"Before Letters"

On India paper

(Les Toquades No. X)

Unpublished; Moroni Collection

A&B 2038^I RRR

The Private Inspector of Public Works

On India paper

(Les Toquades No. XIII)

Unpublished; Moroni Collection

A&B 2041^I RRR

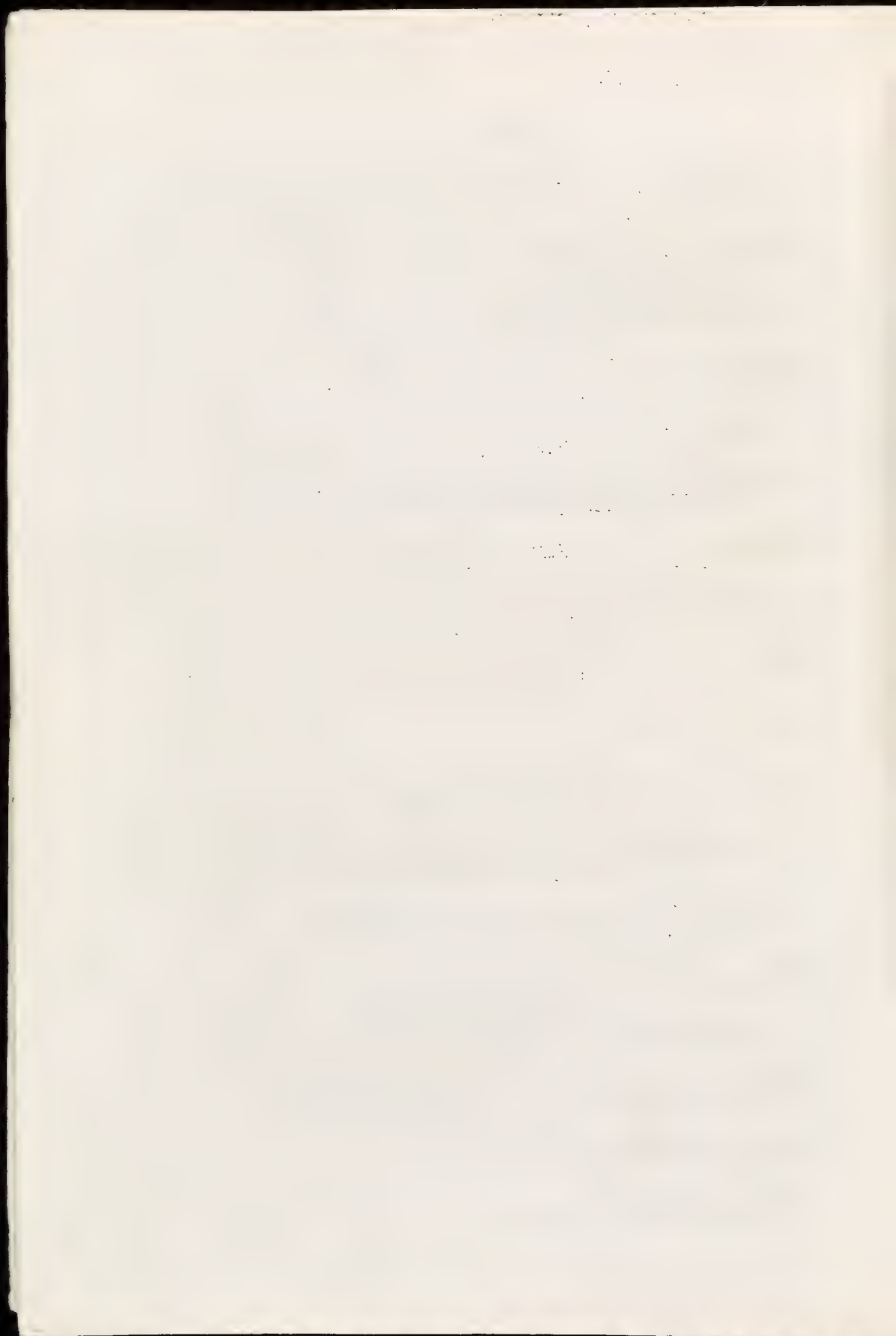
The Lathe

On India paper

(Les Toquades No. XIV)

Unpublished; Moroni Collection

A&B 2042^I RRR



PORTRAITS

"When he attempted portraits the restraint of following :
what was actually before his eyes became burdensome to him, and
want of interest in the subject produced inferiority of work. There
were, however, many exceptions to the rule, for when he turned his
attention seriously to portraiture and took an interest in his subject,
then he showed himself great again, as may be seen in his strong por-
traits of Decamps, of Prince Jerome Napoleon, of J. B. Isabey, and of
Henri Monnier."

-Atherton Curtis

Henri Monnier
On India paper

A&B 52^{II} of 4

Mme. Montigny
Collection Jacques Beurdeley

A&B 53^I RRR

Tronquoy

A&B 68 RRR

Unpublished; Jacques Beurdeley Collection

"Ce future professeur à l'école polytechnique était
peut-être le premier en date des camarades de Gavarni.
A l'âge de seize ou dix-sept ans, les jeunes garçons
fréquentant l'atelier de Leblanc au Conservatoire des
Arts et Métiers, s'étaient liés d'une affection qui ne
devait jamais plus se démentir."

-Jean Robiquet

Napoléon Bonaparte (Le Prince Jérôme)
Lettered. On India paper

A&B 75

De Belleyne (Président du Tribunal de 1^{re} instance)
Lettered. On India paper

A&B 76

Decamps
On India paper

A&B 77

Frédéric Sauvage
Lettered. On India paper

A&B 78

Jean Baptiste Isabey
On India paper

A&B 80

Messieurs du Feuilletton

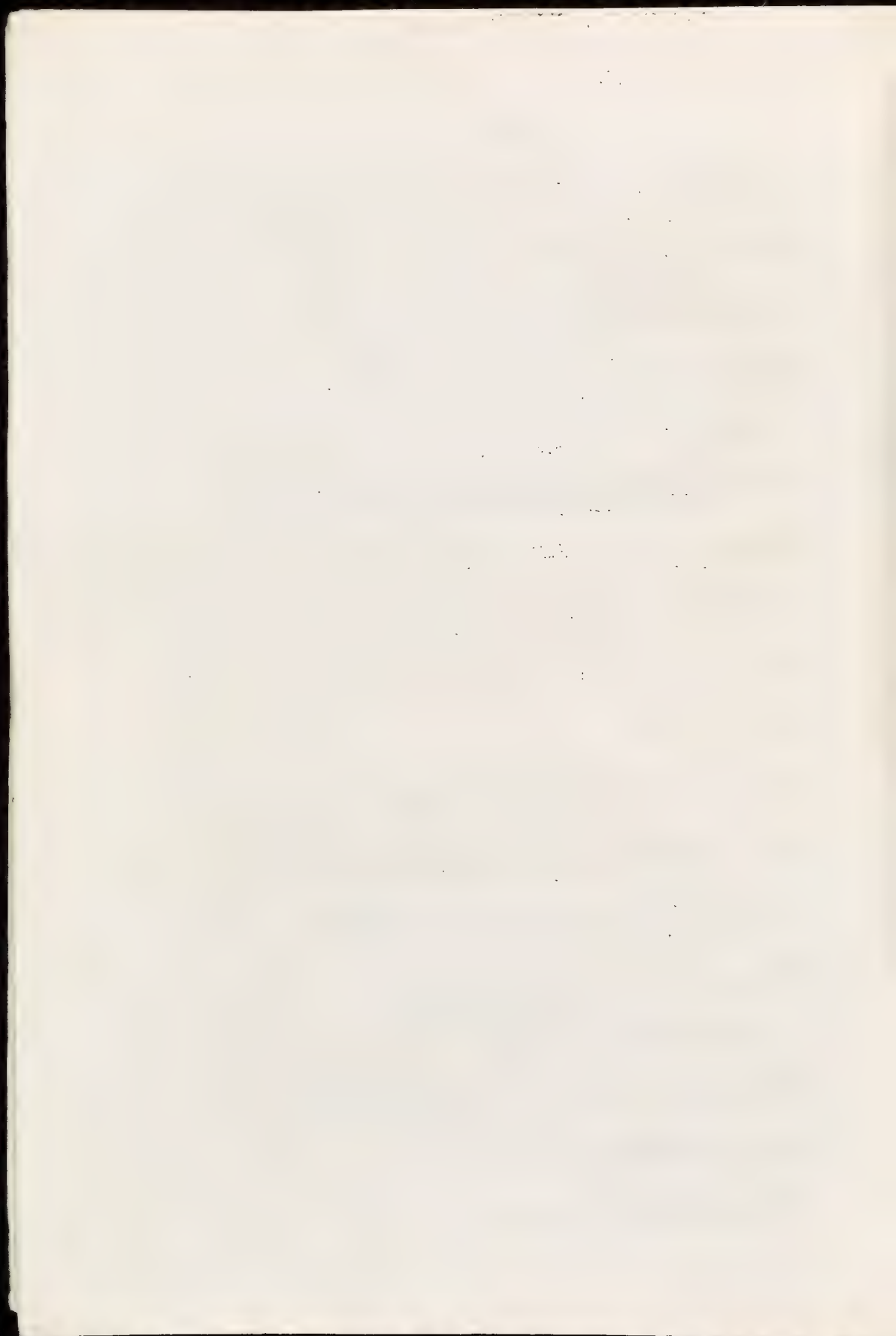
Complete set of 9 portraits. Proofs before all letters.
On India paper.

I. Edmond et Jules de Goncourt	A&B 81	V. A. Karr	A&B 85
II. Henry Murger	A&B 82	VI. Old Nick (Emile Forgues)	A&B 86
III. Théodore de Banville	A&B 83	VII. Henri Monnier	A&B 87
IV. Eugene Cretet	A&B 84	VIII. Léon Gatayes	A&B 88
IX. Louis Enault	A&B 89		

Mlle. Marie de N...

A&B 209^{II}

(Les Femmes Artistes) Lettered Impression. On India paper.



UNPUBLISHED AND POSTHUMOUS

This section comprises lithographs without any letters which were printed after Gavarni's death; four or five impressions only were taken and the drawing was immediately effaced from the stone. Although they were laid aside by the artist in a more or less unfinished state, their interest is not less, since they give us an idea of Gavarni's method of work.

"En dépit de la difficulté qu'on éprouve à les découvrir, ces planches de premier état ne constituent pas, malgré tout, dans l'oeuvre de Gavarni, le summum de la curiosité. Pour les chercheurs que rien ne décourage, il y a mieux encore à trouver: il y a les PLANCHES INÉDITES, celles que le maître composa pour lui, qu'il conserve dans ses cartons et dont la marge ne connut jamais ni titre ni nom d'éditeur."

-Jean Robiquet.

"Well, but with Matthew - with Matthew you've this: that he has a past without any past." (Unpublished)	RRR A&B 2093
In prison (Unpublished)	A&B 2094 ^I RRR
Mother and daughter (Unpublished)	A&B 2095 ^I RRR
Group of three figures (Posthumous)	A&B 2676 ^I RRR
Father and Daughter (Posthumous)	A&B 2678 ^I RRR
The Usurer (Posthumous)	A&B 2681 ^I RRR
Peddler in her glad rags (Posthumous)	A&B 2687 ^I RRR
End of the ball (Posthumous)	A&B 2691 ^{RRR}
Meeting at the ball (Posthumous)	A&B 2693 ^{RRR}
Tyrolleans (Posthumous)	A&B 2694 ^I RRR
Le Bonze (Posthumous)	A&B 2696 ^{RRR}
The Proprietor (Posthumous) On India paper	A&B 2700 ^I RRR

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Bound Volumes.

PIÈCES PARUES DANS L'ARTISTE

Complete series. There are in this volume 90 pieces in all: viz. 76 pieces which appeared in L'ARTISTE (Complete) 12 pieces, proofs or "states", 2 pieces colored. From the Jacques Beurdeley Collection.

LE MANTEAU D'ARLEQUIN

12 subjects. Lettered impressions on white paper.

PAR-CI, PAR-LÀ

50 subjects. Lettered impressions on white paper. Bound in are PROOFS BEFORE ALL LETTERS of 5 subjects (Nos. 7,9,13,14 and 21) No. 7 PHEDRE AU THÉÂTRE FRANCAIS bears title and legend beneath in autograph of Gavarni, and is from the Alfred Lebrun and Jacques Beurdeley Collections.

PHYSIONOMIES PARISIENNES

50 subjects. Lettered impressions on white paper. Bound-in are PROOFS BEFORE ALL LETTERS of Nos. 3 and 22.

PHYSIONOMIES PARISIENNES

50 subjects. Lettered impressions. On India paper.

LES PARISIENS

12 subjects. Lettered impressions on white paper. Bound-in are PROOFS BEFORE ALL LETTERS of Nos. 2,5,9 and 11. All four being from the Jacques Beurdeley collection.

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NOTE

The following lithographs by GAVARNI are now in stock. All are PROOFS BEFORE LETTERS.

Portraits

A&B 52,53,68,75,76,77,78

Messieurs du Feuilleton

A&B 81-87 (complete set)

L'Artiste

A&B 209

Le Carnaval à Paris

A&B 414

Fourberies de Femmes

A&B 664,667,672,679,682,688,689,693,694,696,697,699

Les Lorettes

A&B 791,818

Paris le Soir

A&B 920

Carnaval

A&B 1029

Impressions de Ménage

A&B 1093

Manières de voir des Voyageurs

A&B 1148, 1149, 1150, 1151, 1388, 1389

Le Manteau d'Arlequin

A&B 1152,1153,1154,1156,1157,1158,1159,1162

Les Anglais chez eux

A&B 1243, 1244,1245,1246,1247,1248,1249,1250,1252

Bohèmes

A&B 1261,1262,1263,1264,1267,1276

Ce qui se fait dans les meilleures sociétés

A&B 1277

Etudes d'Androgynes

A&B 1282, 1285, 1286, 1287, 1288, 1289, 1290, 1291

La Foire aux amours

A&B 1294, 1295, 1299, 1301

Histoire d'en dire deux

A&B 1302, 1303,1304,1305,1306,1307,1308,1309,1310,1311

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Histoire de Politiquer

A&B 1313,1319

Les Invalides du Sentiment

A&B 1340,1343,1344,1347,1349,1350,1356,1357,1358,1361,1363,1364,1365
1366,1367

Les Lorettes Vieillies

A&B 1372

Les Maris me font toujours rire

A&B 1390,1394,1396,1397,1401,1402,1403,1404,1405,1406,1407,1409,1410,
1411,1412,1413,1414,1415,1416,1417,1418,1419

Les Parents Terribles

A&B 1421,1422,1423,1424,1425,1426,1427,1428,1429,1430,1431,1432,1433,1434,
1436,1492

Les Partageuses

A&B 1437,1438,1493,1440,1441,1442,1443,1444,1445,1446,1448,1451,1452,1453,
1455,1456,1457,1458,1459,1460,1461,1462,1463,1464,1465,1466,1467,1468,
1469,1470,1471,1472,1473,1474,1475

Les Petits mordent

A&B 1476,1477,1478,1479,1480,1481,1482,1483,1484,1485

Piano

A&B 1487,1488,1489,1490,1491,1492,1493,1795

Les Propos de Thomas Vireloque

A&B 1495,1496,1501,1502,1505,1506

D'Après Nature

A&B 1589,1590,1591,1592,1593,1594,1595,1596,1597,1598,1599,1600,1601,
1602,1603,1604,1605,1606,1607,1608,1609,1610,1611,1612,1613,1614,
1615,1616,1617,1618,1619,1620,1621,1622,1623,1624,1625,1626,1627,
1628

Les Artistes Anciens et Modernes

A&B 1670,1672,1673,1674

Etudes d'Enfants

A&B 1716-1725

Masques et Visages

A&B 1756,1760,1762,1778,1783,1785,1787,1788,1789

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Par-ci, Par-là

A&B 1800, 1849, 1800, 1802, 1803, 1804, 1806, 1807, 1808, 1809, 1810, 1811, 1812,
1813, 1815, 1817, 1818, 1819, 1820, 1821, 1822, 1823, 1824, 1825, 1826, 1827,
1828, 1829, 1831, 1834, 1836, 1837, 1840, 1841, 1842, 1843, 1844, 1845, 1846,
1847, 1848, 1849

Physionomies Parisiennes

A&B 1850-1899, 1857, 1862, 1866, 1868, 1871, 1872, 1879, 1890, 1892, 1894

Les Parisiens

A&B 1939

Les Toquades

A&B 2029, 2031, 2032, 2037, 2038, 2041, 2042

Pièces Isolées

A&B 2093, 2094, 2095, 2160, 2187, 2188, 2189

Costumes et Modes

A&B 2626

Oeuvres Posthumes

A&B 2676, 2677, 2678, 2681, 2687, 2691, 2693, 2694, 2696, 2697, 2698, 2700

90-B21616

